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## THE DESIGNER AND THE MUSEUM: AN EXHIBITION IN CLASS ROOM B

THROUGH the kindness of the firms of manufacturers represented, there has just been shown in Class Room B a collection of various objects which were assembled to exemplify the ways in which the Museum collections have been utilized by designers during the past year. The group was not a large one, it embraced only a small number of the objects that have resulted

many of them made in these surroundings, should be shown in this room. Such an exhibition justifies the purpose of the Museum in welcoming the use of its collections by this class of workers. Indeed, the Museum takes a certain satisfaction in bringing together its first group of objects of this kind, fulfilling, as it does, the ideal of its founders, men of real foresight, of "encouraging and developing," to use their own words, as found in the Charter, "the application of arts to manufactures and practical life."

Among the pieces of furniture shown were



EXHIBITION IN CLASS ROOM B

from this sort of Museum usefulness; but it was sufficiently large to show the varied industries that have drawn upon the collections for suggestions, and to prove to those who may not have been aware of them before how great are the possibilities that lie in the Museum in connection with the practical production of objects of the decorative arts.

"Class Room B" is the room in the Museum to which classes come to work with pencil and brush from the objects which are removed from the galleries for their convenience, and where designers may copy directly from the objects themselves in the comfort of properly arranged light and conveniently placed tables or easels. It is appropriate, therefore, that an exhibition of the textiles, furniture, jewelry, etc., that have resulted from studies of this kind,

an inlaid console table copied from one in the Hoentschel Collection and a chair, made by W. & J. Sloane; a table copied from an "Irish Chippendale" table, a side table, and a chair, made by A. Casiraghi, Inc.; a dressing-table and mirror, by The Luce Furniture Company; and a chair, designed by Mack, Jenney & Tyler, for Palmer & Embury.

The textiles included a damask, made by J. H. Thorp & Co.; a damask, made by Cheney Brothers; three designs for silk and three silk patterns, made by the Cramer & King Company; two pieces of stuff, made by the Orinoka Mills; a piece of silk, made by Louis Auerbach; and many samples of silks the motives in which were taken from designs found on armor and Chinese porcelains, made by Keys & Lockwood.

P. W. French & Co. showed a carved wood

frame for a millefleurs tapestry, designed after a frame on one of the paintings by Memling in the Altman Collection; the Herter Looms contributed a chair after one in the Hoentschel Collection, four tapestries, and other objects showing designs taken from objects in the Museum; the Durant Kilns lent ten pieces of pottery, of forms and color influenced by the study of Egyptian, Persian, and Chinese objects; Heinigke & Smith showed in photographs stained glass windows made by them, and the United States Playing Card Company contributed a game of Famous Paintings, having on the faces reproductions of several Museum paintings, and a set of playing cards, with a Museum picture on the backs.

The contributions by important jewelers numbered three corsage pieces and a pendant,

lent by Dreicer & Co.; a pendant and chain, a vase with tripod stand, a silver amphora, and a cup showing Greek vase forms, from Marcus & Co.; brooches from Theodore A. Kohn & Son; and a silver tankard, beaker, tea-caddy, bowl, and tray, copied from pieces of plate in the Museum collection, from Tiffany & Co.

Paul Chalfin lent a portion of a ceiling, painted in distemper on canvas, after motives from Renaissance objects in the Hoentschel Collection; Mack, Jenney & Tyler lent four decorative panels after panels in the eighteenth-century section of the Hoentschel Collection; and Ward & Rome, a painted wood screen with designs from Persian manuscripts.

The closing date of the exhibition, originally set for April 1, was extended to April 8.

## RECENT ACCESSIONS

**DEPARTMENT OF PRINTS.** The Museum has received as a gift from Mortimer L. Schiff an unusually fine copy of Dorat's *Les Baisers*. It is in the original boards as issued, has never been touched by the binder's knife, and is in the freshest condition. It is one of the early printing, as is attested by the fact that the title page is printed in both red and black. The book, printed in 1770 at The Hague, owes its fame to its illustrations, which are engravings by a number of the more important French engravers of the end of the eighteenth century after designs especially made for that purpose by Eisen and Marillier, two of the most gracefully delightful and amusing of the later eighteenth-century illustrators. For many years the prints in the *Baisers* have been regarded by French connoisseurs as among the masterpieces of the French school of engraving. Although they are classed as engravings, they are from a strictly technical point of view mainly etching, the burin having been used on the etched plate only to give them their final brilliance and sparkle. As a piece of printing the book has a charm which is quite in keeping with the artistic value of its illustrations.

From an anonymous friend the Museum has received as a gift Dürer's woodcut of *The Mass of Saint Gregory*, Cranach's woodcut of *Saint Jerome in Penitence*, and an aquatint by Prestel. The *Mass of Saint Gregory* is possibly one of the less well-known woodcuts by Dürer, as it does not form part of any series. It is, however, one of his most typical woodcuts so far as draughtsmanship goes, and has an additional interest in that it is one of the comparatively few subjects in which his mind seems to have dwelt upon the problem of light and the rendering of tones on the wood block. The *Saint Jerome* is one of the more important Cranach woodcuts, and is particularly interesting when seen side by side with *The Mass of Saint Gregory*, as the two pictures show with the greatest clearness the differences between the characteristic manners of the two great masters. Prestel, a Frankforter who worked in the later part of the eighteenth century and the early years of the nineteenth century, and devoted himself largely to the reproduction on copper of drawings by the old masters, was one of the very great technicians, combining every known process on the one plate so skilfully that at times his prints